

PRICED

IMPORTANT PAINTINGS
OF
VARIOUS SCHOOLS

ALL FROM PRIVATE OWNERS

INCLUDING PROPERTY OF
MRS ESTHER SLATER

ESTATE OF THE LATE
HERBERT L. SATTERLEE

PAINTINGS COLLECTED BY THE LATE
A. J. KOBLER

PUBLIC AUCTION SALE

April 22 at 8 p. m.

PARKE-BERNET GALLERIES • INC

30 EAST 57th STREET • NEW YORK 22

1948

SALE NUMBER 961

EXHIBITION FROM SATURDAY, APRIL 17 TO DATE OF SALE

WEEKDAYS 9:30 TO 5 ✓ CLOSED SUNDAY

IMPORTANT PAINTINGS

Including Works by

MURILLO ✓ GREUZE ✓ BONAVENTURE DE BAR

GAINSBOROUGH ✓ LAWRENCE ✓ REYNOLDS

INGRES ✓ DAUMIER ✓ SARGENT

All from Private Owners

INCLUDING PROPERTY OF

MRS ESTHER SLATER

Oyster Bay, L. I.

Sold by Her Order

Estate of the Late

HERBERT L. SATTERLEE

New York

Paintings Collected by the Late

A. J. KOBLER

Public Auction Sale

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PARKE-BERNET GALLERIES · INC

New York 22 · 1948

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EVENING SESSION

Thursday, April 22, 1948, at 8 p.m.

CATALOGUE NUMBERS 1 TO 32 INCLUSIVE

JOSEF ISRAELS

DUTCH: 1824-1911

1. *LAVEUSES*. Peasant women, in black and white costumes, bundling and piling linen on a beach, in view of a wide placid sea. In the distance, an island lighthouse. Signed at lower right JOS. ISRAELS. (N. J. Private Collector)

Canvas mounted on board: 10 $\frac{1}{4}$ x 13 $\frac{3}{4}$ inches

JEAN FRANCOIS MILLET

FRENCH: 1814-1875

2. *FLIGHT INTO EGYPT*. Evening scene with S. Joseph, wearing a cloak and carrying a staff, leading the ass along the shore of a river. Mounted upon the ass is the Virgin in a hooded mantle, her face reflecting the holy light emanating from the Child Whom she holds in her arms. Stamped at lower right with initials J.F.M. (Satterlee)

Black crayon: 12 x 15 $\frac{3}{4}$ inches

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

3. *GOING TO MARKET*. Two figures in a two-wheeled cart following a second cart around a bend in the road. At the right, a blasted tree borders the road; at the left are a rock embankment and trees, and in the distance a vista of hills. (Satterlee)

Black crayon heightened with white: 11 $\frac{1}{4}$ x 14 $\frac{1}{2}$ inches

JOHN 'OLD' CROME

BRITISH: 1768-1821

350- 4. *COTTAGE IN A LANDSCAPE*. A winding stream bordered by tall trees, with two fishermen on the shore, one in a scarlet jacket, drawing in nets. In the background, cattle are grazing in fields before the gabled buildings of a farm. (*Satterlee*) 15 x 11½ inches

Note: Very similar in composition to the painting reproduced by Baker (*v. i*), opp. p. 54, which was painted by Crome for the Rev. Richard Turner of Yarmouth.

Collection of J. Pierpont Morgan, New York

Recorded in C. H. Collins Baker, *Crome*, 1921, p. 193 (erroneously measured)

GEORGE B. LUKS

AMERICAN: 1867-1933

200- 5. *THE MADONNA*. A young mother depicted at half length to half right, facing the light, holding in her arms a sleeping child resting her head against her breast. Signed on back of canvas GEORGE LUKS, and dated 1912. (*N. J. Private Collector*) 29½ x 28½ inches

Purchased from the artist

Collection of Arthur F. Egner, Parke-Bernet Galleries, Inc, 1945

Retrospective Exhibition of Paintings by George Luks, Kraushaar Galleries, New York, 1923, no. 17

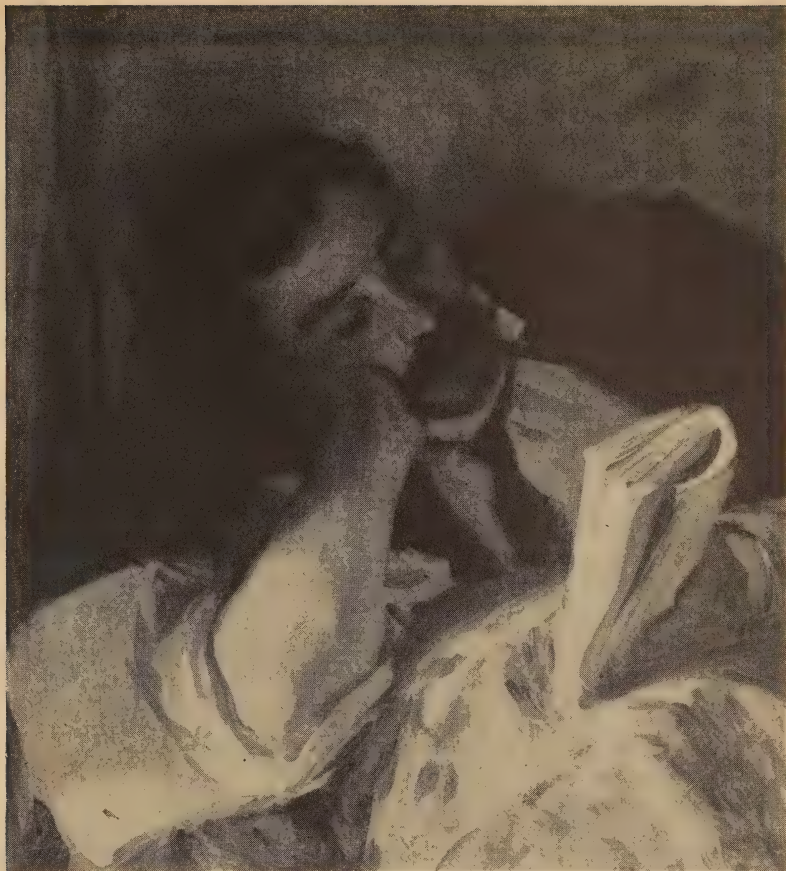
Exhibition of the Work of George Benjamin Luks, Newark Museum, Newark, N. J., 1934, no. 26

SIR JOHN LAVERY, R.A.

IRISH: b. 1857

150- 6. *THE BLACK FEATHER (LADY RONALD)*. Portrayed at waist length, turned slightly to the right, looking towards the observer, wearing a black gown and black hat with plume and jewel; and sapphire earrings reflecting a bright light entering from the left. Signed at lower right J. LAVERY (*N. J. Private Collector*) 30¼ x 25¼ inches

Mimi Ettlinger (d. 1932) was the daughter of J. Ettlinger; and was the first wife of Sir Landon Ronald (b. 1873) whom she married in 1897. Sir Landon Ronald was conductor of the Royal Albert Hall Orchestra from 1908; principal Guildhall School of Music from 1910; composer of orchestral works and songs; was knighted in 1922.



[NUMBER 7]

800- JOHN SINGER SARGENT, N.A., R.A. AMERICAN: 1856-1925

7. *A MAN READING*. A man with dark hair and moustache is seen resting his head in his right hand, and smoking a cigar, as he reads a paper-covered book. His right sleeve is rolled up, leaving his forearm bare; the elbow and halfway to the wrist are in sunlight, as is the book which he holds with his left hand leaning on a chintz pillow. The remainder of the picture beyond the immediate foreground is in shadow. (*Slater*) 25 x 22 inches

From the Sargent Sale, London, 1925, no. 117

From Scott & Fowles, New York

Recorded in the Hon. Evan Charteris, K.C., *John Sargent*, 1927, p. 295

[See illustration]

JOSEF ISRAELS

DUTCH: 1824-1911

950 8. *WAITING AND WATCHING*. Rustic interior, with a bird cage hung from the ceiling; a girl in brown is seated at a table, her face turned toward a casement window at the right, through which is seen a landscape. Signed at lower left JOSEF ISRAELS. (*L. I. Private Collector*) Panel: 22 x 16 $\frac{3}{4}$ inches

Collection of J. Staats Forbes, Esq., London

From Theodore C. Noë, 1905

Collection of William H. Sage, New York, 1935

475 ROBERTO DOMINGO Y FALLOLA

SPANISH: b. 1883

9. *VISPERA DE CORRIDA*. Sunset landscape with an arched bridge spanning a valley in the distance. In the foreground, two horsemen, on black and white horses, are ascending a flowering hillside, others seen in the background, driving a herd to town for a bull-fight. Bright blue sky with rose-tinted clouds. Signed at lower right ROBERTO DOMINGO. (*Slater*) 30 x 39 $\frac{1}{2}$ inches

From Scott & Fowles, New York

225 GEORGE B. LUKS

AMERICAN: 1867-1933

10. *THE LITTLE GRAY GIRL*. Full-length figure of a child, her arms crossed, holding a gray cloak about her, wearing a wide straw hat trimmed with plumes. She stands at half right, before a gray-green background. Signed at lower right GEORGE B. LUKS. (*N. J. Private Collector*) 36 x 26 inches

Painted in 1905

Collection of Mrs L. E. Travis, 1934

Collection of Arthur F. Egner, Parke-Bernet Galleries, Inc, 1945

Exhibition of the Work of George Benjamin Luks, Newark Museum, Newark, N. J., 1934, no. 6, illustrated in the catalogue



[NUMBER 11]

HONORE DAUMIER

FRENCH: 1808-1879

11. *LA NOUVELLE*. Two figures, one in white costume, the other in black, depicted at three-quarter length facing half left, reading a newspaper held by the figure in the foreground. A bright shaft of light strikes the shoulder and left side of the face of the second figure. Brown background. Signed at lower left with initials H. D. (*Neugass*)

Cradled panel: 8½ x 6 inches

Collection des Tableaux Modernes, Hôtel Drouot, Paris, 1939, no. 50, illustrated in the catalogue

[See illustration]

JEAN AUGUSTE DOMINIQUE INGRES FRENCH: 1780-1867

5000
12. *RAPHAEL ET LA FORNARINA*. Three-quarter-length figure of the artist in black mantle, wearing a black doublet with white sleeves and scarlet hose. He is seated resting the left hand on his easel. His model, *La Fornarina*, in saffron gown falling away from her bare shoulders, leans over him with hands about his shoulders, and resting her cheek against his head. She wears a striped turban and jeweled band about her head. A figure carrying scrolls is seen in the background, approaching from the left. At the right, other pictures lean against the emerald green wall. (Slater) 121½ x 101½ inches

Note: Lapauze (*v. i.*) records four versions of this subject. The first was executed in 1814 for the Comte de Pourtalès, and is now in the Grenville Lindall Winthrop Collection in the Fogg Art Museum. The second, painted for his friend Duban in 1840, was owned by Colonel and Mrs Joseph J. Kerrigan, sold recently in the Bradley et al sale at the Parke-Bernet Galleries. The third version, which is the present picture, was painted in 1860, and belonged to Müller, a painter in Stuttgart until about 1870. The fourth, begun between the years 1860 and 1867, was never finished.

Collection Müller, Stuttgart, 1870

Collection Baillehache, Paris

Collection of Alphonse Kann, Paris

Collection of John Quinn, New York, 1927

From Scott & Fowles, New York

Exposition Ingres, Galerie Georges Petit, Paris, 1911, no. 62

Exhibition of Masterpieces of Art, New York World's Fair, 1940, no. 235 (erroneously measured)

Described and illustrated in Henry Lapauze, *Ingres, Sa Vie et Son Oeuvre*, 1911, pp. 148-150, illustrated p. 517

Described and illustrated in the *Catalogue of the John Quinn Collection of Paintings, Watercolors, Drawings and Sculpture*, 1926, p. 10, illustrated p. 29

Described in Walter Pach, *Catalogue of European & American Paintings, 1500-1900*, (Masterpieces of Art), 1940, p. 162, no. 235 (erroneously measured)

Engraved by Charles Simon Pradier

[See illustration]



[NUMBER 12]



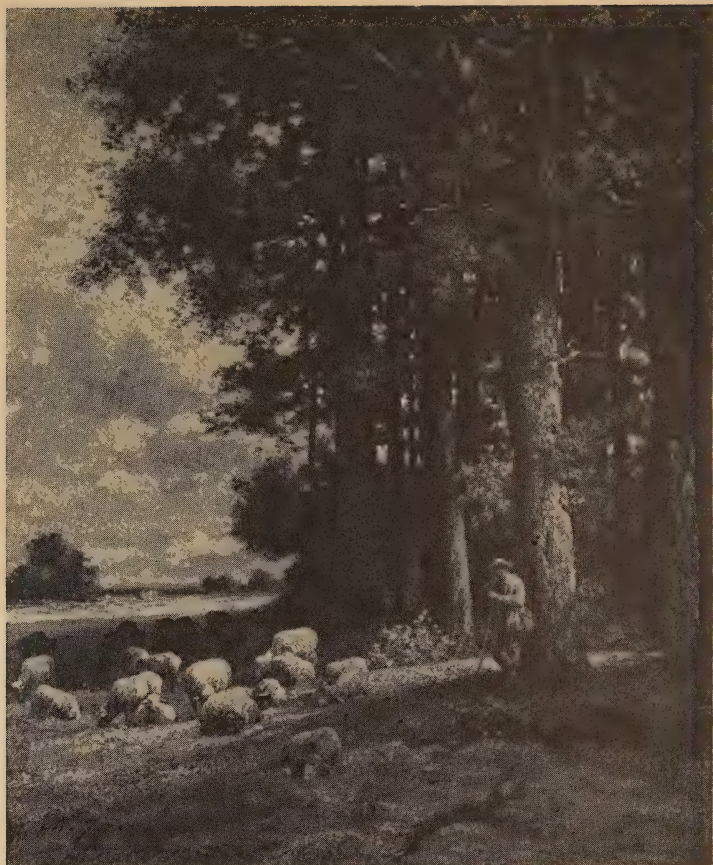
[NUMBER 13]

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

525- 13. *SCENE ON THE RIVER OISE*. Fading sunset sky with rose-tinted clouds silhouetting trees bordering a green meadow and a row of poplars on the shore of the river. Ducks swim across the water which flows into the foreground. A low house is seen at the left in the middle distance. Signed at lower right DAUBIGNY, and dated 1873. (*Satterlee*) Panel: $12\frac{1}{4} \times 21\frac{3}{4}$ inches

[See illustration]



[NUMBER 14]

1200-
CHARLES EMILE JACQUE

FRENCH: 1813-1894

14. *LE PATURAGE: FORET DE FONTAINEBLEAU*. Sunlight shining through the tall trees of a wood at right upon a sloping green meadow where sheep are grazing and resting. A shepherd boy in blue coat leans against the tree trunk in the foreground. Open fields extend into the distance at left, beneath gray cumulus clouds. Signed at lower left CH. JACQUE. (*Satterlee*)

32 x 26 inches

[See illustration]

1000
BONAVENTURE DE BAR

FRENCH: 1700-1729

15. SCENES FROM 'THE VILLAGE WEDDING' AFTER WATTEAU:
PAIR PAINTINGS. Pastoral scenes in verdant landscapes, with groups of
youths and maidens dancing, in one scene accompanied by a spaniel, with
an old man playing a hand organ. (*Kobler*) $9\frac{3}{4} \times 11$ inches

Note: The above groups are similar to groups in the famous painting by Watteau,
L'Accordée de Village (Soane Museum, London), but in reverse. See E. Heinrich Zimmer-
mann, *Watteau, Des Meisters Werke, Klassiker der Kunst*, 1912, p. 19.

[See illustration]



[NUMBER 15]

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

8000 16. *L'AMOUREUX DESIR*. Three-quarter-length figure of a girl seated leaning back against rose cushions, with her head turned to half right looking upwards. She wears a low-necked striped white gown with transparent blue and white fichu, with a fur-trimmed rose mantelette about her shoulders. She holds in both hands an open volume of *Abélard et Héloïse* which rests upon a table. A strand of pearls, a love letter, a leather-bound volume and sheet of music are placed upon the table in the foreground. (*Kobler*) 30 x 25½ inches

Collection of Mlle Caroline Greuze, daughter of the artist, Paris, 1843, no. 77

Collection of David Weill, Neuilly-sur-Seine, Paris

From the Wildenstein Galleries, New York, 1923

Recorded in Camille Maclair, *Jean Baptiste Greuze*, n. d., p. 91 of the *Catalogue Raisonné* by M. J. Martin, no. 1571

[See illustration]



[NUMBER 16]

BARTHOLOME ESTEBAN MURILLO

SPANISH: 1618-1682

17. *SAINT JUSTA*. The youthful saint depicted at three-quarter length, standing to half right, holding a palm and two cups resting upon a plate. Her dark eyes are directed towards the observer, her face framed with curling hair dressed with a braided pink ribbon and with coral red earrings. She wears a bottle green gown with a cream-white blouse showing at the neck and wrists, with a blue-green mantle lined in mauve draped over the left shoulder and under the right arm. Neutral background. (*Slater*) 25½ x 30½ inches

S. Justa or Justina and her sister S. Rufina were the patronesses of Seville, the daughters of a potter of that city. They sold earthenware, and gave away what they made after supplying their own meagre needs. When some Sevillians went to buy their vessels to be used in the worship of Venus, the sisters refused to sell anything for idolatrous purposes; whereupon the prospective purchasers broke their wares; then the sisters dashed the image of Venus to the ground. The enraged populace seized them and bore them to the prefect where they were condemned to torture. S. Justa died on the rack, and Rufina was strangled. They are sometimes portrayed as *muchachas* (or of the humbler class), and sometimes, as above, beautifully attired. They always are seen bearing palms and *alcarrazas*, or earthen pots. It is believed that the Giralda was their especial care, and that this beautiful tower was preserved by them in the terrible thunderstorm of 1504.

The above painting comes from the famous collection of Murillos formerly owned by the Earl of Dudley.

Collection of William, Earl of Dudley, London

Collection of Viscount Ednam, V.C., London

Collection of the Duke of Westminster, London

From Scott & Fowles, New York

National Exhibition of Works of Art, Dudley Gallery, Leeds, 1868, no. 2911

Exhibitor of the Works of the Old Masters, Royal Academy, London, 1871, no. 384

Recorded in William B. Scott, *Murillo and the Spanish School of Painting*, 1873, p. 101

Described in Charles B. Curtis, *Velasquez and Murillo*, 1883, p. 257, no. 361

Recorded in *Murillo*, Masters in Art, 1900, p. 35

Illustrated in color in *The International Studio*, June 1931, cover

[See illustration]



[NUMBER 17]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

13500
18. *PORTRAIT OF A YOUNG GIRL*. Three-quarter-length figure of a little girl, slightly to the right, her head turned looking to half-left. She wears a white dress with bright blue sash, and a gray felt hat with blue ribbon tilted over a white lace cap. She holds a few flowers in her left hand, and carries other red and yellow flowers in her skirt which she holds up with both hands. Landscape background, with a vine of morning-glories growing at the left. Within a painted light brown oval. (Slater) 30 x 25 inches

Collection of Colonel William Pinney, F.R.G.S., London, 1898, no. 24

From Thos. Agnew & Sons, London

Collection of Viscount Leverhulme, New York, 1926

From Scott & Fowles, New York

Described in Walter Armstrong, *Gainsborough & His Place in English Art*, 1899, p. 196

[See illustration]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

10000
19. *MARIA, COUNTESS WALDEGRAVE, AFTERWARDS DUCHESS OF GLOUCESTER*. Portrayed at three-quarter length seated to half right leaning her head on her left hand and gazing slightly upwards. She wears a gray gown with crimson cord belt, her hair dressed with a gray chiffon veil which falls over her left shoulder. Crimson drapery in the background. (Satterlee) 36 x 28 inches

Note: A portrait of Maria, Countess Waldegrave, when Countess Dowager, which was engraved by J. Finlayson, seems similar to the present portrait described except that the subject is dressed in black.

Graves and Cronin (*v. i.*, p. 1017), however, believe the present portrait to be of Elizabeth, Countess Waldegrave.

Maria, Lady Waldegrave, who was afterwards the Duchess of Gloucester, was Maria Walpole (d. 1807), the daughter of the Hon. Sir Edward Walpole. She married in 1759, James, 2nd Earl Waldegrave who died in 1763. She married secondly, in 1766, H. R. H. William Henry, Duke of Gloucester.

Elizabeth, Countess Waldegrave (d. 1784) was the fifth daughter of John, Earl Gower. She married in 1751 the Hon. John Waldegrave, afterwards 3rd Earl Waldegrave. She was Lady of the Bedchamber to Princess Amelia and Caroline in 1748. She sat in November and December, 1770, and in June, 1771, as Lady Waldegrave; paid for after July 4, 1771, given to Lady Sondes [*sic*].

Collection of Lady Sondes, presented by the sitter, 1771

Collection of Earl Sondes, London, 1897, no. 39, illustrated in the catalogue

Collection of Charles Fairfax Murray, Esq., London, 1907

From Thos. Agnew & Sons, London

Collection of J. Pierpont Morgan, New York

Royal Academy Winter Exhibition, London, 1907, no. 106

[Continued]



[NUMBER 18]



[NUMBER 19]

Number 19—Concluded]

Exhibition of English and French Portraits of Women of the 18th Century,
Paris, 1909

Described in Algernon Graves, F.S.A. and Wm. Vine Cronin, *A History of the
Works of Sir Joshua Reynolds, P.R.A.*, 1899 vol. III, p. 1017 (as of *Eliza-
beth, Countess Waldegrave*)

Recorded in Sir William Armstrong, *Sir Joshua Reynolds, First President of
the Royal Academy*, 1900, p. 234

Described and illustrated in Vaillat and Dell, *Cent Portraits de Femmes*,
1910, p. 41, illustrated opp. p. 41 (as *Maria, Countess Waldegrave, plus
tard Duchesse de Gloucester*)

[See illustration]



[NUMBER 20]

1300-
SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

20. *MRS ARBUTHNOT*. Half-length portrait of a young woman with dark hair worn in curls in the fashion of the period; looking towards the observer, and seated to half left; wearing a white high-waisted gown with rose sash, and short sleeves and low neck trimmed with a transparent ruching. Brown background. (*Hermes*) 30 x 25 inches

Harriet Arbuthnot, *née* Fane (d. 1834) was the second wife of the Rt. Hon. Charles Arbuthnot, M.P. Another portrait of her was owned by General Arbuthnot, and shown at the Royal Academy in 1817.

From R. C. and N. M. Vose, Boston

[See illustration]



[NUMBER 21]

2200 RICHARD WILSON, R.A.

BRITISH: 1714-1782

21. *POZZUOLI FROM ACROSS THE BAY OF BAIÆ*. A deep bay, with the ruins of a castle surmounting a cliff in the middle distance, and the buildings of a hamlet clustered nearby. On the opposite shore, horses are grazing at the water's edge. In the foreground, two boys are fishing. A pale blue cumulus sky outlines low mountains in the distance. (*Satterlee*) $37\frac{1}{2} \times 51\frac{1}{2}$ inches

[See illustration]



[NUMBER 22]

1350-
JOHN RUSSELL, R.A.

BRITISH: 1745-1806

22. *THE TOPHAM FAMILY*. Depicting three little girls in white frocks, one with a blue-lined bonnet, another with a mob cap covering her flaxen hair, the latter sitting on her mother's knee. The child at centre carries a basket of flowers and gazes towards the observer. Mrs Topham wears a white

[Continued]

Number 22—Concluded]

gown and is depicted before a crimson drapery at the left, leaning her arm on a table. Landscape vista at the right. Signed at lower left J. RUSSELL, R.A. *pinxt*, and dated 1791. (*Satterlee*) Pastel: 39½ x 49½ inches

Mrs Topham was an actress who married Mr Edward Topham (1751-1820), journalist and playwright, after the death of his first wife. The children became Mrs Worsop, Mrs Acklom and Mrs Bowes, wife of General Bowes. Mrs Worsop was the grandmother of Rear-Admiral Trollope (*v. i.*).

Collection of Ford Bowes, Esq., painted to order

Collection of Rear-Admiral Trollope, London, 1894

Royal Academy Exhibition, London, 1791 no. 90 (as *Portrait of a Lady and Three Children* [*Tophams*])

Described and illustrated in George C. Williamson, *John Russell, R.A.*, 1894, pp. 114 and 168

See the *Dictionary of National Biography*, 1921-22, vol. 19, pp. 980-982; and vol. 20, pp. 1141-2

[See illustration on the preceding page]

JOHN 'OLD' CROME

BRITISH: 1768-1821

23. *THE VILLAGE GLADE*, or *GLADE COTTAGE*. Wooded landscape with trees in dense foliage partly concealing a house in the middle distance. A woman carrying pails, and accompanied by a dog, is following a rutted road leading into the foreground, with chickens pecking on the roadside nearby. Bright blue sky with cumulus clouds. (*Satterlee*) 44 x 35½ inches

Collection of Bernard Barton, Esq., Woodbridge, England

Collection of J. E. Fordham, Esq., London, 1853

Collection of Viscount Battersea, London

Collection of A. Flower, Esq., London, bequeathed by Lord Battersea

Collection of J. Pierpont Morgan, New York

Norwich Exhibition of Deceased Local Artists, Norwich, 1860, no. 27

Royal Academy Exhibition, London, 1880, no. 23

Described and engraved in Allan Cunningham, *The Cabinet Gallery of Pictures by the First Masters of the English and Foreign Schools*, 1834, vol. II, pp. 23-28, illustrated opp. p. 23

Recorded and illustrated in H. M. Cundall, *The Norwich School*, 1920, plate IX

Described in William Frederick Dickes, *The Norwich School of Painting*, n.d., p. 131

Recorded in C. H. Collins Baker, *Crome*, 1921, pp. 90, 137, 183, 187 and 193

[See illustration]



[NUMBER 23]



[NUMBER 24]

DANIEL GARDNER

BRITISH: 1750-1805

24. *LORD WILTON AND HIS FAMILY*. A lady in rose gown and a gentleman seated on an open terrace before a balustrade with a view of park landscape in the background. Surrounding them are four children, one a boy in brown coat, holding a cane, and followed by a spaniel, with two little girls at centre in white and fawn dresses, the younger having her palm read. The eldest girl stands at the extreme left, wearing a blue silk gown. (*Satterlee*)

Pastel: 25½ x 35½ inches

Sir Thomas Grey-Egerton, 7th Bart. (d. 1814) became Baron Grey de Wilton in 1784, and, in 1801, Viscount Grey de Wilton, and Earl of Wilton. He married in 1769 Eleanor, daughter and co-heir of Sir Ralph Assheton, Bart. The elder girl, Eleanor, married in 1794 Robert, Viscount Belgrave, afterwards Marquess of Westminster. The boy at the right is Thomas Grey (1780-1793) and at his side, Frances Mary (1788-1796). The little girl by her mother is believed to be Louisa who died when about two years of age.

Collection of the Marquess of Westminster, Eaton Hall, near Chester

Collection of J. Pierpont Morgan, New York

Described and illustrated in G. C. Williamson, *Daniel Gardner, Painter in Pastel and Gouache*, 1921, opp. p. 34

[See illustration]



[NUMBER 25]

800 -
 JAN 'VELVET' BREUGHEL THE ELDER and
 ADRIAEN VAN STALBEMT FLEMISH: 1568-1625 and 1580-1662
 25. *VISIT OF THE INFANTA ISABELLA AND THE ARCHDUKE
 ALBERT TO THE ANTIQUARY'S*. An interior lighted by high windows
 at the left, the walls lined with paintings, other objects of art resting on tables
 at left and right and on a console. The Infanta Isabella is seated at centre,
 wearing gold and brown robes and a wide ruff, with the Archduke standing
 to the left, accompanied probably by the artist. Other figures of courtiers
 surround the tables gazing at the treasures, and guards are seen through the
 open door in the background. Various dogs and monkeys and jardinières of
 flowers occupy the foreground. (Satterlee) Cradled panel: 37 x 48½ inches

Note: This picture, while in the Morgan collection, was considered to be the work of
 Jan Breughel the Elder. In 1928, on a visit to the Prado, Mr and Mrs Satterlee discovered

[Continued]

Number 25—Concluded]

there a picture "The Sciences and the Arts" with identical setting down to the smallest accessories in the elaborately furnished room. The Prado picture, originally given to Jan Breughel the Elder, is now given to Adriaen van Stalbeemt, and is undoubtedly by the same master who painted the above, except for the figures, flowers and animals. The figures are considered (see Frick Art Reference Library file no. 420-38a) as close to Rubens, "obviously by the close following of that artist. Comparison with the portraits of Archduke Albert of Austria, and his wife the Infanta Isabella, by Rubens, in the Prado, would indicate that the portraits in the Satterlee picture may perhaps represent these same personages. . . . The flowers and other accessories are very similar in technique (and fully equal in beautiful delicacy of execution) to those in the allegorical pictures by Jan Breughel in the Prado."

Collection of J. Pierpont Morgan, New York

[See illustration on preceding page]

LUCAS CRANACH THE ELDER

SAXON: 1472-1553

700 26. *MELANCHOLIA*. Winged figure of Melancholia, richly garbed in scarlet and black, seated at the right sharpening a stick, and surrounded by architect's and sculptor's tools and a globe lying on the ground. Before her are four nude putti chastising a white hound. Another hound sleeps upon a bench behind a table laden with a bowl of fruit and glasses of wine. In the background is a landscape with view of an inlet and mountains, framed by a tree bearing fruit at the right, and a vision at the left of witches mounted on various animals riding through the clouds led by Satan. Inscribed at center *Melencolla*, signed with the serpent, and dated 1528. (*Moslé*)

Cradle panel: 47 x 32 1/2 inches

Note: According to Dr. Panofsky and Dr. Saxl, the above subject is based on a lost composition by Mantegna representing Melancholia in which appear sixteen putti dancing and playing music. Knowledge of the Mantegna composition is based on the Campori, *Raccolta di cataloghi ed inventarii inediti 1820*, p. 328. Another version of this subject is in the collection of the Earl of Crawford, London, and was exhibited in London at Burlington House in 1906 (no. 43). Dr. Friedländer and Dr. Rosenberg (*v. i.*) mention the above painting as a copy of the Earl of Crawford version.

Collection of Dr. Paul Weber, Jena

Compare Erwin Panofsky and Fritz Saxl, *Dürers Melancolia I*, 1923, pp. 149-150, pl. XXXIX, XL, XLI, and XLII, figs. 63, 64 and 65

Recorded in Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach*, 1932, p. 71, no. 228

[See illustration]



[NUMBER 26]



[NUMBER 27]

PETER PAUL RUBENS AND ATELIER FLEMISH: 1577-1640

27. *MADONNA AND CHILD*. The Madonna depicted at half left in green and white gown with auburn hair dressed with a white net; leaning over the Child and offering her breast, the Child lying on a white pillow and scarlet scarf. Dark background. (N. J. Private Collector) Panel: 26 x 20 inches

Note: Accompanied by a MS authentication by Dr. W. R. Valentiner, dated New York,

[Continued]

Number 27—Concluded]

November 15, 1945, reading as follows: "The painting reproduced in this photograph is in my opinion a beautiful composition by *P. P. Rubens* of the period of *c. 1615*, which is executed by Rubens with the assistance of pupils. Another version (to my mind the first one) is in Sanssouci at Potsdam (Germany). The painting is in an excellent state of preservation."

A third version of the composition is in the Palazzo Corsini, Rome.

Max Rooses (*v. i.*) describes the subject very accurately from three engravings made of it, one by J. Pilsen, one anonymous, and one by Bolswert. The original painting from which the engraving was taken was known to have been in Holland in 1621 but had disappeared from view when Rooses was writing. Rooses knew it only from the engravings and from a copy made by the celebrated poetess and painter, Anna Roemers Visscher who also wrote a poem concerning it (quoted in Rooses, *v. i.*). Mme Visscher was a personal friend of Rubens and of Rubens' wife.

The present version, in comparison with the Corsini Palace painting, is considered to be the superior of the two.

Collection of Lord Ardilaun, St. Anne's, Dublin

From Glencullen House, Glencullen, Ireland

From the O'Connor Galleries, New York

See Max Rooses, *L'Oeuvre de P. P. Rubens*, 1886, vol. 1, pp. 252-254, no. 187

Subject engraved by J. Pilsen; and by Bolswert

[See illustration]

300-
FEDERIGO BAROCCI AND BOTTEGA URBINO: 1526/8-1612
28. *THE ENTOMBMENT*. Night scene before a view of the three crosses on the hill of Calvary, with the Palazzo of Urbino seen at the right. In the foreground the dead Christ supported on a white drapery is carried towards the tomb, with Joseph of Arimathea and Nicodemus at His Head, and S. John the Evangelist at His feet, the latter in rose and scarlet robes. The weeping Marys are seen behind Him, with the Magdalen kneeling in the foreground in a saffron mantle. To the left are the emblems of the Passion. (*N. J. Private Collector*)
Panel: 42½ x 30¼ inches

Note: Similar to the "Deposition" by Barocci in the church of Sta Croce, Sinigaglia, which was completed in 1582. Another painting by Barocci of this subject is in the Archiginnasio in Bologna. Various other studies for the Sinigaglia Deposition are in the

[Continued



[NUMBER 28]

Number 28—Concluded]

Uffizi, the Louvre (where there is also a cartoon), the Corsini Gallery, Rome, and the British Museum. A copy, oblong in shape, is owned by Washington and Lee University.

A study for this composition, a drawing washed in sepia with some color, is owned by the Duke of Devonshire, Chatsworth. It was exhibited at the Royal Academy, Burlington House, London, in 1930, described as being a study for the lost picture of the subject executed for the Brotherhood of the Holy Cross at Sinagaglia.

From Glencullen House, Glencullen, Ireland
 From the O'Connor Galleries, New York

[See illustration]



[NUMBER 29]

JUSTUS SUSTERMANS

FLEMISH: 1597-1681

29. *VITTORIA DELLA ROVERE*. Three-quarter-length figure standing to half right, resting the left hand on a crimson-covered table. At the left is a crimson drapery. She wears a black gown embroidered in silver, with strands of pearls and a jeweled rosette, with white lace standing collar and scarlet bowknots framing her face. (*N. J. Private Collector*)

45 x 37 inches

Vittoria della Rovere (d. 1694), Grand Duchess of Tuscany, was the wife of Ferdinand II, de' Medici, 5th Grand Duke of Tuscany (1610-1670) whom she married in 1634. She was the mother of Cosimo III. Sustermans painted Vittoria della Rovere many times, in different costumes and poses. See Frizzoni, *Bolletino d'Arte*, 1919, vol. 18, p. 1-8.

[Continued]

Number 29—Concluded]

An authentication by Dr. W. R. Valentiner, dated New York Oct. 19, 1947, which accompanies the painting, reads as follows: "The painting reproduced in this photo is in my opinion an excellent original work by *Justus Sustermans*, the Flemish court painter of the Medici in Florence. It represents Vittoria della Rovere as Grandduchess of Tuscany (she married Grandduke Ferdinand II in 1634). The painting is in a fine state of preservation."

The painting was purchased in Spain in 1870 by Sir Nicholas O'Connor (*v. i.*).

Collection of Sir Nicholas O'Connor, Monevia Castle

[See illustration on the preceding page]

AERT PIETERSZ

DUTCH: 1550-1612

125- 30. *PORTRAIT OF A YOUTH*. Bust-length figure, slightly to the right, looking towards the observer, of a boy in black doublet with goffered white ruff. Gray-green background with an escutcheon at upper right. Inscribed *Aetatis 20*, and dated *Ao Dni 1586*. (*Moslé*)

Panel: 14 x 11 inches

FRENCH SCHOOL

XVIII Century

900- 31. *FLOWERS: PAIR PAINTINGS*. A colorful assortment of garden flowers—including roses, tulips, snapdragons and delphinium—contained in ovoid urns placed upon marble parapets before arched niches. Surrounding them are various insects and butterflies, one with a snail crawling along the parapet. (*Hees*)

Panel: 22 x 17 inches

GASPAR PIETER VERBRUGGEN THE YOUNGER

FLEMISH: 1664-1730

250- 32. *THE ARTIST'S STUDIO*. Interior of a studio with walls lined with pictures, the artist seated in the foreground pointing to a still life on an easel before him. A companion in buff coat stands behind him examining the painting; and a pupil is sketching at the left, with his back to the observer. A dog lies asleep at center. (*Satterlee*)

24 x 33 inches

[END OF SALE]

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